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(THE SECOND AND FINAL PORTION),
The Property of a Gentleman,
AND OF
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SOLD BY ORDER OF MISS SEYMOUR'S TRUSTEE;
AND FROM OTHER SOURCES.

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1928.

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WHICH WILL BE SOLD BY AUCTION
BY MESSRS.

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CATALOGUE

OF

SUPERB ILLUMINATIONS

ON VELLUM,

AND OF

Important Illuminated Manuscripts

Monday, May 21st, 1928.

SUPERB ILLUMINATIONS

FROM THE

Collection of the late John, Lord Northwick

(THE SECOND AND FINAL PORTION).

The Property of a Gentleman,

The first portion of this notable Collection was sold in these rooms on Nov. 16th, 1925. Some notes on its history appear in the catalogue of that sale (p. 18). Cp. also "Country Life," Nov. 14th, 1925.

LOT 1.

BURGUNDIAN SCHOOL. AN EXQUISITE MINIATURE OF THE CRUCIFIXION (89 *mm. by* 91 *mm.*).

AN INITIAL T IN TWO SHADES OF BLUE SUPPORTS A CROSS OF GOLD ON WHICH IS THE FIGURE OF THE CRUCIFIED CHRIST. AT THE FOOT OF THE CROSS ARE SEATED THE VIRGIN MARY AND S. JOHN. PAINTED ON A BEAUTIFUL DIAPER OF PINK, BLUE AND GOLD. A MINIATURE OF MATCHLESS QUALITY, PAINTED WITH UNRIVALLED DELICACY AND SKILL. *On a sunk mount*

FRENCH, *c.* 1400

[*See* FRONTISPIECE.]

2 ADORATION (THE) OF THE MAGI. A LARGE AND VERY FINE LEAF FROM A FRENCH CHOIR BOOK (640 *mm. by* 420 *mm.*), WITH A FULL BORDER AND MAGNIFICENT INITIAL E (162 *mm. by* 168 *mm.*), CONTAINING A MINIATURE OF THE ADORATION OF THE MAGI ON THE RECTO, ON THE VERSO A FINE INITIAL O IN GOLD AND COLOURS. *On a sunk mount* FRENCH. EARLY XVI CENT.

⁂ An exceedingly fine and large miniature of the Adoration of the Magi. The Virgin is holding forward the Infant Christ, who is grasping with His hands the contents of the open box offered by one of the kings kneeling before Him. The other two kings bearing gifts are standing behind Him. Passing by is an old man with a crutch. Outside a portion of an arched building is seen through one of the windows of which the star is shining. In the distance is a landscape with trees.

The page is within a decorative border of wild flowers and acanthus leaf ornament painted in colours in geometrical compartments on grounds of red, blue and burnished gold. At three of the corners are miniatures of: (1) The Flight into Egypt. (2) The Baptism of Christ. (3) The Last Supper (the last miniature is a little rubbed). In the lower border is the coat-of-arms of an ecclesiastic, azure a semis of water-lilies or; the shield is supported by a pastoral staff and around it is the motto: "CE QVE DIEV VEVLT."

On the verso of the same leaf is a fine initial O (75mm. by 85 mm.) painted in blue on a ground of burnished gold. The interior of the initial is decorated with a dish of apples supported by dolphin grotesques.

The leaf is the beginning of the service for the Epiphany.

[*See* ILLUSTRATION.]

3 Borders. Two fine Borders (535 *mm. by* 61 *mm. in two pieces, and* 538 *mm. by* 66 *mm. in three pieces*), of flowers painted in colours in geometrical compartments on a ground of pale liquid gold, including gilliflowers, everlastings, thistles, columbine, catch-fly, etc., with acanthus-leaf decoration in blue and gold in compartments on a white round. *On a sunk mount*

French. Early xvi cent.

4 Borders. Three fine Borders. (1) 537 *mm. by* 77 *mm.* In geometrical compartments. Flowers in natural colours painted on a ground of pale liquid gold and acanthus leaf decoration in blue and pale gold on dotted white grounds. (2) 517 *mm. by* 55 *mm.* A fine and boldly designed border. A carnation, a campion and a marigold painted on a dull gold ground and foliate decoration in gold and white on grounds of red and blue. (3) 530 *mm. by* 67 *mm.* A lozenge diaper border of flowers on grounds of red, blue and pale liquid gold. *On a sunk mount*

French, Early xvi cent.

5 CLEMENT VII. (POPE, 1523-34) A VERY FINE COMPOSITE PICTURE (313 *mm. by* 245 *mm.*) CONSISTING OF A BEAUTIFULLY PAINTED MINIATURE OF THE DAY OF JUDGMENT (194 *mm. by* 134 *mm.*), WITH SEPARATE BORDERS ARRANGED ROUND IT, CONTAINING SMALL MINIATURES AND THE ARMS OF POPE CLEMENT VII. *On a sunk mount* ITALIAN, *c.* 1523

*** THE CENTRE MINIATURE IS AN EXQUISITELY PAINTED COMPOSITION. In the foreground are the dead rising from their graves at the summons of the Archangel Michael who stands in their midst in golden armour with sword raised. To the left is a devil with horns and claw feet driving the damned into the burning gates of Hell. On the right are grouped the saved entering the gates of Heaven. Above is Christ in glory supported by cherubs, the Virgin Mary and John the Baptist on either side. Between the upper and lower group are two angels in flowing green robes blowing trumpets, and another angel in blue bearing aloft the emblems of the Passion.

The two side borders contain four delicately painted miniatures within ovals of the Creation of Adam, the Creation of Eve, the Temptation by the Serpent, and the Expulsion from Eden. Also two circular emblematic miniatures of the device of Clement VII, with the motto CANDOR ILESSVS on a scroll (*see* Jac. Gelli's *Motti, Divise, Imprese,* 1916, No. 373). The black background relieved with thin gold lines is decorated with sphinxes, putti and renaissance ornament. Each has two labels lettered in gold on a blue ground within gold frames "CLEME. VII." "PON. MA." The upper border is lettered in gold on a blue ground within a scroll frame VENITE BENEDICTI PATRIS MEI. ITE MALEDICTI IN IGNEM AETERNVM. The lower border contains the arms of Clement VII supported by two seated female figures.

Two companion pictures with the arms of Clement VII are in the British Museum, add. MSS. 35, 254, L. and M.

IN VERY FINE CONDITION

[*See* ILLUSTRATION.]

6 CLEMENT VII (POPE). A VERY FINE COMPOSITE PICTURE (565 *mm.* *by* 412 *mm.*), CONSISTING OF A LARGE MINIATURE OF THE CRUCIFIXION WITH A BEAUTIFUL LANDSCAPE BACKGROUND (340 *mm.* *by* 188 *mm.*), WITH SEPARATE BORDERS CONTAINING MINIATURES OF APOSTLES AND SAINTS, AND THE ARMS OF CLEMENT VII ARRANGED ROUND IT TO FORM A DOUBLE FRAME. *On a sunk mount* ITALIAN, *c.* 1523

*** The central composition forms a fine picture with beautiful warm colouring of reds, blues and greens. At the foot of the cross is Mary kneeling with a group of mourning women and saints on either side. A very fine landscape background shows the towers of Jerusalem and wooded hills in the distance.

The side borders contain six miniatures of apostles and saints painted on a blue ground within frames. The background is filled in with very fine decorative work of flower and leaf design in red and blue on a gold ground. On both sides are introduced two devices: (1) The motto SEMPER on a scroll interlacing with three feathers and a jewelled ring (the device of Leo X and Clement VII). (2) The motto SUAVE on a scroll interlacing with an ox's yoke (the device of Leo X). *See* Jac. Gelli's *Motti Divise Imprese,* 1916, Nos. 1404 and 1505.

Above the yoke is the letter N in gold. This same emblem with the letter N above and supported by two cherubs is repeated in the top border. In the lower border are the arms of Clement VII supported by cherubs and angels in flowing blue robes on a gold ground decorated with floriated arabesques. The outer set of borders are very similar. At top the arms of Clement VII and the yoke device repeated twice supported by cherubs painted on a blue ground. At foot the arms of Clement VII supported by cherubs and angels painted on a gold ground decorated with blue flowers and acanthus leaf decoration in green and lake. The outer side borders contain miniatures of six saints within frames, and both emblems painted on a gold ground with flower decoration.

[*See* ILLUSTRATION.]

7 CRUCIFIXION (THE). A MAGNIFICENT MINIATURE OF THE CRUCIFIXION (397 *mm. by* 242 *mm.*). *In a sunk mount* ITALIAN, *c.* 1500

⁂ The central subject is a beautiful composition painted within a rectangular frame (270 mm. by 136 mm.). At the foot of the cross are the mourning figures of the three Maries. A green hilly landscape background and dark cloudy sky. The miniature is within a very rich border, on each side five half-length miniatures of patriarchs and saints. The background and upper border are decorated with a beautifully composed design of flowers and fruit and acanthus leaf ornament in gold, green and blue on a deep red ground. In the lower border is a very fine miniature of the Entombment (75 mm. by 125 mm.).

[*See* ILLUSTRATION.]

FLEMISH SCHOOL.

FOUR EXCEEDINGLY FINE MINIATURES, POSSIBLY BY PHILIP DEN SCHILDER AND JAN VAN ROOME. ALL FOUR ARE BEAUTIFULLY PAINTED AND OF VERY FINE QUALITY. *On sunk mounts.* FLEMISH, XV CENT.

8 VISITATION (THE) OF S. ELIZABETH. S. Elizabeth is wearing a red hat on the brim of which are inscribed the letters P H S I R + S I D (? the signature of the artists PHILIP DEN SCHILDER and JAN VAN ROOME; *see* F. de Mély's *Les Primitifs et leurs Signatures. Les Miniaturistes,* 1913, pp. 352-55). In the background is a winding road leading up a tree-lined cliff to a large building amongst some trees. In an arched compartment (165 *mm. by* 90 *mm.*)

[*See* ILLUSTRATION.]

9 Angel (The) and the Shepherds. A magnificent Miniature. In the foreground are two shepherds with hands upraised in adoration, the angel is descending from a bright cloud. In the darkened background is a flock of sheep and goats and beyond them are two figures in attitudes of amazement at the vision. In the distance are seen Bethlehem and angels descending from a bright cloud in the sky (169 *mm.* by 90 *mm.*)

[*See* Illustration.]

10 Flight (The) into Egypt. The artist has depicted the Holy Family resting from their journey in the middle of a pleasant landscape and preparing a frugal meal. In the foreground is the Virgin Mary suckling the Infant Christ, a portion of bread is laid on a cloth before her. Behind is Joseph filling a bottle with water from a spring in the rock. In the background the donkey feeding. To the left precipitous cliffs with trees. A very fine composition (165 *mm. by* 95 *mm.*)

[*See* Illustration.]

11 Elevation (The) of the Host. The celebrating priest is depicted in the act of elevating the Host before the altar. At the back is an open triptych. Two attendant monks are kneeling on either side, one swinging a thurible, the other holding a lighted candle. Kneeling worshippers are seen beyond the altar (163 *mm. by* 90 *mm.*)

[*See* Illustration.]

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12 HOLY FAMILY (THE). A LARGE AND VERY FINE DECORATIVE MINIATURE (278 *mm. by* 156 *mm.*). Beneath an open wooden structure with thatched roof the Virgin and S. Joseph are adoring the Infant Christ lying on the ground, stalled animals at back, on the right two travellers kneeling in worship. In a wooded landscape background is depicted the angel appearing to the Shepherds. Above the Almighty looks down from heaven attended by a choir of adoring angels. At the four corners are miniatures of the four Evangelists. A narrow strip cut from the bottom right hand corner. *In a sunk mount* ITALIAN, LATE XV CENT.

[*See* ILLUSTRATION.]

13 INITIALS. A COLLECTION OF SIX INITIALS. A LARGE AND VERY FINE INITIAL D (160 *mm. by* 160 *mm.*) painted in green with blue relief with foliate decoration, a mask for the upright. Floreate decoration in the corners on a ground of burnished gold. In the centre of the initial the Head of Christ surrounded by four winged cherubs' heads on vase-like supports: the reddish-brown ground decorated with pansies painted in natural colours and other flowers.—FIVE OTHER SMALLER INITIALS (*about* 85 *mm. by* 85 *mm.*) all of different foliate designs on a ground of burnished gold. A VERY FINELY DESIGNED SERIES. *On a sunk mount* ITALIAN. *About* 1500

[*See* ILLUSTRATION.]

14 VIRGIN (THE) AND CHILD. A MAGNIFICENT INITIAL O (104 *mm. by* 115 *mm.*) OF ARCHITECTURAL DESIGN, PAINTED IN LAKE ON A GROUND OF BURNISHED GOLD. In an arched alcove on either side are putti blowing trumpets. The miniature enclosed by the initial is a beautiful composition. The Virgin in a blue green-lined cloak and red under-robe holds a book in her right hand and supports the Infant Christ with her left. She is seated on a marble throne on the sides of which are two boys playing guitars. In the background are trees and flowers. NORTH ITALIAN. SECOND HALF OF XV CENT.—CHRIST ENTERING JERUSALEM. AN EXCEEDINGLY FINE INITIAL O (145 *mm. by* 126 *mm.*), painted in lake, green and blue on a decorated gold ground. The interior is occupied by a beautifully painted miniature of Christ entering Jerusalem and His disciples spreading their clothes in the way. ITALIAN. LATE XV CENT. *Two on a sunk mount* ITALIAN. XV CENT.

[*See* ILLUSTRATIONS.]

The Property of a Collector.

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15 Greek Miniature. A Leaf from a Greek Gospel Lectionary. (Luke, vi, 31. εἶπεν ὁ Χριστός. καθὼς θέλετε ἵνα ποιῶσιν ὑμῖν οἱ ἄνθρωποι. καὶ ὑμεῖς ποιεῖτε αὐτοῖς ὁμοίως, etc.), Manuscript on vellum, *written in a minuscule book hand, headings in red,* with a very fine and large miniature (175 *mm. by* 147 *mm.*) of Christ *painted on a gold-on-red ground. He is depicted half-length in a purple robe edged with gold and a blue cloak, the right hand raised, the left arm supporting a book. The hair is conventionally treated as a series of rolls. On the background are inscribed the letters* I E. X C. *A little rubbed,* but on the whole in fine condition

(280 *mm. by* 215 *mm.*). Probably xii cent.

[*See* Illustration.]

16 GREEK MINIATURE. ANOTHER LEAF FROM THE SAME LECTIONARY. (Luke, IV, 31. ἦλθεν εἰς το Χαπερναοὺμ πόλιν τῆς γαλιλαίας, etc.), MANUSCRIPT ON VELLUM, *written in black and red,* WITH A VERY FINE MINIATURE (100 *mm. by* 84 *mm.*) OF THE EVANGELIST WRITING HIS GOSPEL. *He is seated on a throne-like chair clothed in a flowing blue robe with a brownish-yellow under-robe, sandalled feet resting on a foot-stool. On a lectern-desk before him is a long roll on which he is writing. Pink floor faintly diapered. Gold background. In the right-hand background an ecclesiastical building.* IN VERY GOOD CONDITION

(282 *mm. by* 215 *mm.*). PROBABLY XII CENT.

[*See* ILLUSTRATION.]

The Property of Stewart Bayley Hog, Esq.

of Newliston, Westlothian.

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17 HORAE B.V.M. AD USUM PARISIENSEM CUM CALENDARIO, ILLUMINATED MANUSCRIPT ON VELLUM, *very neatly and clearly written in an upright gothic hand,* FOURTEEN BEAUTIFULLY PAINTED MINIATURES (*all but three with backgrounds diapered in gold and colours*) WITH VERY FINE BORDERS *generally composed of a three-quarter rectangular frame of bar design or foliate interlacings and marginal decoration of ivy-leaf sprays of burnished gold, each page with a fine bar border and ivy-leaf ornament in gold, decorated throughout* (*generally one to a page*) WITH A REMARKABLE SERIES OF NEARLY FOUR HUNDRED VERY FINELY EXECUTED GROTESQUES, GENERALLY MONSTERS, PARTLY HUMAN, PARTLY ANIMAL, IN INFINITE VARIETY; *the Calendar in red, blue and burnished gold, is within full borders with miniatures of the signs of the Zodiac and the occupations of the month in the upper margin, and in the lower a series of twelve small miniatures of a man inviting a saint inside a building which gradually collapses as the months pass, and finally lies in a heap of ruins, in an old calf binding*

sm. 4to. (190 *mm. by* 133 *mm.*). FRENCH. EARLY XV CENT.

*** A VERY FINELY AND LAVISHLY DECORATED MANUSCRIPT. The name of an early owner (16th century), "Nicolaus Varicque"? is found at end.

[*See* ILLUSTRATION.]

The Property of Mrs. Hall Parlby,

Manadon, Plymouth.

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18 HORAE B. V. M. AD USUM PARISIENSEM CUM CALENDARIO, MANUSCRIPT ON VELLUM, *written in a bold upright* gothic *hand, 14 lines to a page, 195 leaves,* FOURTEEN FINELY PAINTED MINIATURES IN GOLD AND COLOURS (*several with diapered grounds*), *with very fine full borders of bar design and delicately coloured ivy-leaf decoration, many pages with a three-quarter border of the same type but simpler in design and very elegant in effect, numerous large and small initials in gold and colours* (*the initial* "D" *at the beginning of Matins encloses a face which appears to be a portrait*), *bar terminals in blue and pink with tracery work in white, old red velvet binding with bookplate of John Hall Parlby*

(180 *mm. by* 120 *mm.*). FRENCH. EARLY XV CENT.

*** The colouring of the miniatures is particularly soft and pleasing throughout, *cp.* the miniatures for Prime (Nativity), for Tierce (the Shepherds) and for Compline (Coronation of the Virgin). The first leaf of Matins is decorated with a beautiful border of foliate interlacings and ivy-leaf spirals; in the lower border is an exquisitely painted little drollery of a fight between two combatants half human and half monster.

[*See* ILLUSTRATION.]

Other Properties.

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19 BIBLIA LATINA CUM PROLOGIS HIERONYMI ET INTERPRETATIONIBUS NOMINORUM HEBRAICORUM, MANUSCRIPT ON VELLUM, 492 *leaves, two columns,* 52 *lines, neatly written in small* gothic *characters, bar initial to the first chapter of Genesis containing the Crucixion at foot and the Days of Creation in oval compartments above,* 82 *other historiated initials, about* 100 *illuminated initials at the beginning of the Prologues, etc., other large initials in red or blue on pen-work grounds of the complementary colour, prolonged into the margins, smaller initials in red and blue alternately, wants the first leaf with part of Jerome's preface, a leaf in I Kings (between ff.* 98 *and* 99) *containing chapters* 26-29, *and the last three leaves, containing the end of the Interpretationes, otherwise in good condition, panelled calf over wooden boards, rebacked, brass clasps and catches, in a blue roan box* (229 *mm. by* 151 *mm.*). XIII CENT.

⁂ On one of the fly-leaves is the inscription (contractions amplified): "Hanc bibliam honorabilis dominus Reynerus spergel vicarius in emeda legavit conventui cruciferorum in bentlage conservandam perpetuo in liberaria ad utilitatem fratrum. alienatione penitus interdicta. Oretur pro eo." A later inscription records its presentation in 1603 by Arnold, Count of Bentheim, to the library of the Church of Tecklenburg.

20 HORAE B. V. M. AD USUM PARISIENSEM CUM CALENDARIO, MANUSCRIPT ON VELLUM, 167 *leaves, of which ff.* 24 *and* 88 *are blank, and the last leaf has inscriptions in a later hand, five large miniatures, historiated initial on fol.* 133, *larger initials in colours on a gold ground, other initials in gold on grounds of blue, magenta and white, borders of flowers and conventional foliage in gold and colours round the pages containing miniatures, borders of foliage and flowers in blue and gold in the fore-margin of many other pages, wants fol.* 115, *blue velvet, worn, pink silk linings and end-leaves, g. e. in a slip case*

(191 *mm. by* 130 *mm.*). XV CENT.

⁂ The subjects of the miniatures are: The Annunciation, King David in prayer, Pentecost, the Virgin and Child adored by four angels with musical instruments, and a funeral service in a crypt.

21 HORAE B. V. M. AD USUM ROMANUM CUM CALENDARIO. [PROBABLY SPANISH] MANUSCRIPT ON VELLUM, *written in bold* gothic *characters in red and black,* 21 *lines,* 75 *leaves,* SIX FULL-PAGE MINIATURES WITH BORDERS, *two small miniatures and twelve pages with borders, large and small initials in gold and colours, calendar in red and black, calf gilt, g. e. by Dauphin*

8*vo* (202 *mm. by* 140 *mm.*). XV CENT.

22 HORAE B. V. M. CUM CALENDARIO, MANUSCRIPT ON VELLUM, *written in clear bold* gothic *characters, 15 lines to a page, 138 leaves,* TEN LARGE ARCHED MINIATURES *of the usual subjects, all with borders of flower and leaf design, ivy-leaf decoration and acanthus ornament, some pages with three-quarter borders of similar design, fine initials in red and blue on grounds of burnished gold, calendar in red and black (the leaf for February wanting and the leaf for December slightly defective), the last 16 leaves occupied by Prayers in French, some in verse, 16th Century vellum binding, Lyonnese centre and cornerpieces, background filled in with a semis of fleurs-de-lys, gilt back, g. e. with bookplate of Nic. Joseph Foucault*

(173 *mm. by* 123 *mm.*). FRENCH. LATE XV CENT.

23 HORAE B. V. M. AD USUM ROTHOMAGENSEM [ROUEN] CUM CALENDARIO. [FRENCH], MANUSCRIPT ON VELLUM, *written in* gothic *characters in red and black, 16 lines, 118 leaves (of which two are blank except for rules),* FOURTEEN LARGE AND FINE MINIATURES, *these fourteen pages within borders, borders in the fore-margin of the verso of each leaf, large and small initials in gold and colours, calendar in blue, red and gold, red roan gilt, panelled sides, inside borders, g. e.* IN EXCEPTIONALLY FINE CONDITION

8*vo* (173 *mm. by* 126 *mm.*). FRENCH. XV CENT.

⁂ In the miniature to the Fifteen Joys of the Virgin is a portrait of the Lady for whom the manuscript was written. She is depicted kneeling before the Virgin and Child. To the left is an angel playing a harp.

24 HORAE B. V. M. AD USUM PARISIENSEM CUM CALENDARIO, MANUSCRIPT ON VELLUM, *written in a bold* gothic *hand, 15 lines to a page, 164 leaves,* TEN LARGE MINIATURES FINELY PAINTED IN GOLD AND COLOURS *all within architectural frames of liquid gold, five smaller miniatures of evangelists and saints, numerous large and small initials in gold and colours, bar terminals in blue and red with gold relief and tracery work in white, old red morocco, 3-line fillet round sides, gilt back, g. e. in a padded case,* IN VERY GOOD CONDITION

(162 *mm. by* 120 *mm.*). FRENCH. *c.* 1500

** An interesting and unusual miniature in this Book of Hours is one of David and Uriah to the Seven Penitential Psalms. Uriah in armour with a spear is kneeling before David seated on a throne. David is giving him the letter for Joab. Behind are two attendants.

Some verses in old French are found in a contemporary hand on several pages; *e.g.* 28 lines beginning:

Vierge doulce vg̃e begn̄e
Vierge saincte vg̃e tres digne

and others beginning:

Noble mere du redempteur

and others at the end of the manuscript.

25 HORAE B. V. M. AD USUM ROMANUM CUM CALENDARIO, MANUSCRIPT ON VELLUM, *written in* gothic *characters, in black and red,* 16 *lines to a page,* 160 *leaves,* FOURTEEN LARGE MINIATURES *in gold and colours (including one of Death on a white horse), all with borders generally of flowers painted in colours on a gold ground within geometrical compartments or of foliate decoration in gold on a coloured ground, nine small miniatures of saints, etc., on the recto of each leaf a lateral border painted within geometrical compartments, Calendar in red and black with a miniature on every page of the occupation of the month and the sign of the Zodiac (the first page of January somewhat rubbed), old vellum gilt, g. e.*

(224 *mm. by* 160 *mm.*). FRENCH. EARLY XVI CENT.

26 HORAE B. V. M. AD USUM PARISIENSEM CUM CALENDARIO, MANUSCRIPT ON VELLUM, *written in* gothic *characters,* 21 *lines to a page,* 148 *leaves,* TWELVE LARGE AND DECORATIVE MINIATURES [NINE FULL-PAGE] IN GOLD AND COLOURS, *all with borders either of flowers and birds painted on a gold ground, or of flowers and acanthus ornament painted in geometrical compartments with vari-coloured grounds, numerous large and small initials in gold and colours, old red morocco, elaborately gilt sides and back, with square inlaid centre-piece in brown leather, g. e.* IN VERY GOOD CONDITION

(167 *mm. by* 112 *mm.*). FRENCH. EARLY XVI CENT.

The Property of the Countess of Scarbrough.

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27 HORAE B.V.M. AD USUM PARISIENSEM CUM CALENDARIO, MANUSCRIPT ON VELLUM, *written in a clear* gothic *hand, 173 leaves, 18 lines to a page,* FOURTEEN LARGE AND FINELY EXECUTED MINIATURES (*including the meeting of St. Joachim and St. Anne, the Coronation of the Virgin, David and Bathsheba and Job on his dunghill*), *eighteen smaller illuminated miniatures of Evangelists and Saints, each of the twenty-four pages of the Calender with a lateral border containing a miniature, either of the occupation of the month, or of the sign of the Zodiac, each of the pages with a large miniature has a fine border of flowers and acanthus leaf decoration painted on a ground of pale gold, introducing birds and grotesque beasts and monsters, each page with a lateral border of similar design painted on a gold ground or within geometrical compartments alternately white and gold, blind stamped marone morocco*

(167 *mm. by* 110 *mm.*). FRENCH. LATE XV CENT.

*** A WELL EXECUTED BOOK OF HOURS OF THE PARIS SCHOOL. In very good condition, excepting the miniature of David and Bathsheba, in which the figure of David is rubbed.

28 HORAE BEATAE VIRGINIS MARIA CUM CALENDARIO [? USE OF MAASTRICHT], MANUSCRIPT ON VELLUM, *very well and clearly written in a good* gothic *hand,* 16 *lines to a page,* 108 *leaves,* THREE FINE FULL-PAGE MINIATURES WITH BORDERS, *twelve large and fine ornamental initials in colours and burnished gold, six of them with diapered grounds, all with borders of flowers, ivy leaves, etc., modern blind-tooled brown morocco*

(152 *mm. by* 112 *mm.*). FLEMISH. EARLY XV CENT.

⁂ The three miniatures are as follows: (1) The Resurrection. The risen Christ is showing His wounds. Behind Him are two angels, one with a sword, the other with a spray of lilies. Below are the dead looking from their graves. A fine diapered background. (3) The Crucifixion. Diapered background. (3) The Virgin and Child seated beneath a green curtained canopy. An angel to left draws the curtain aside. Diapered background.

The Property of Mrs. L. A. Hadow

(*deceased*).

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29 HORAE B. V. M. AD USUM TRECENSEM [TROYES] CUM CALENDARIO, ILLUMINATED MANUSCRIPT ON VELLUM, *written in a bold* gothic *hand, 16 lines to a page, 135 leaves,* FOURTEEN LARGE MINIATURES REPRESENTING THE USUAL SUBJECTS FINELY PAINTED IN GOLD AND COLOURS WITHIN ARCHED COMPARTMENTS, *each of the large miniatures with a three-quarter border of flowers and acanthus leaf design introducing peacocks and other birds, snails and monsters, and generally painted in irregular compartments with grounds of white and gold, numerous lateral borders of similar design, four smaller miniatures, all with borders, the Calendar in red, blue and burnished gold, large initials in pink and blue on grounds of burnished gold, smaller initials in gold on coloured grounds, bar terminals in red, blue and white heightened with gold, on a blank fly-leaf at beginning two coats-of-arms emblazoned in gold and colours, straight-grained yellow morocco gilt, g. e.*

(180 *mm. by* 135 *mm.*). FRENCH. LATE XV CENT.

[*See* ILLUSTRATION.]

The Property of Mrs. Bankes,

Wolfeton House, Dorchester.

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30 HORAE B. V. M. CUM CALENDARIO. WRITTEN IN FLEMISH. PROBABLY USE OF UTRECHT OR MAESTRICHT. ILLUMINATED MANUSCRIPT ON VELLUM. [*Begins after the Calendar:*] Hier beghinnen die seuen ghteyden van onser lieuer vrowven marien, *very neatly written in a very good and clear* gothic *hand in red and black, 20 lines to a page, 232 leaves,* SIX VERY FINELY PAINTED FULL-PAGE MINIATURES, ALL WITH BEAUTIFULLY DESIGNED AND PAINTED BORDERS *of conventional flower shapes and acanthus decoration, introducing a monkey, a fox, a lion, a bird, etc., the page opposite each of the miniatures decorated with an initial in colour on a ground of burnished gold, and a full border of similar design to those described above, and introducing drolleries (e.g. a monkey wheeling a cat in a wheel-barrow); other pages decorated with fine pen-work arabesque borders in blue and pink, the Calendar in red and black, in an old red morocco binding, border round sides and diamond centre-piece, gilt back, g. e.*

(165 *mm. by* 115 *mm.*). FLEMISH. XV CENT.

*** A VERY FINELY DECORATED FLEMISH HORAE IN MAGNIFICENT CONDITION. The painting of the miniatures is characteristic Flemish work of the period. The last miniature of the book is exceptionally interesting. It depicts the Day of Judgment with the figures of the man and woman for whom the book was written kneeling in the foreground. The saints specially commemorated in the Calendar are mostly connected with Utrecht or Maestricht.

[*See* ILLUSTRATION.]

The Property of a Gentleman.

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31 HORAE B. V. M. AD USUM ANDEGAVENSEM [ANGERS] CUM CALENDARIO, ILLUMINATED MANUSCRIPT ON VELLUM, *well written in neat and regular lettres bâtardes,* 16 *lines to a page,* 198 *leaves (including two blanks),* TWENTY-FOUR VERY FINE LARGE MINIATURES (SCHOOL OF JEAN BOURDICHON), ALL HIGHLY FINISHED AND PAINTED WITH GREAT SKILL, *two miniatures to each month of the calendar within arched architectural compartments, the upper one generally painted in blue monochrome heightened with gold, representing the sign of the Zodiac, the lower one, in gold and colours, the occupation of the month, bar terminals throughout in red and blue with foliate decoration in gold, numerous large and small initials in gold, red and blue, some containing miniatures, modern velvet binding, metal catch and clasp*
(166 *mm. by* 111 *mm.*). FRENCH. *c.* 1490

⁂ AN EXCEEDINGLY FINE EXAMPLE OF FRENCH WORK OF THE PERIOD IN SUPERB CONDITION THROUGHOUT. NO FIFTEENTH CENTURY MANUSCRIPT COULD POSSIBLY BE IN A FINER STATE OF PRESERVATION.

Apart from the borders round the miniatures and the Calendar the margins are left undecorated. The miniature borders are very finely painted and fall into two main groups, the first (eleven in number) consisting of an architectural Renaissance frame painted in gold and brown with figures of angels, saints, patriarchs, men in armour and grotesques worked into the decoration; the second (ten in number) decorated with flowers painted in natural colours, fruit and acanthus leaf decoration, one or two grotesque monsters being generally introduced; these borders are often painted within compartments of geometrical design on grounds alternately blue

LOT 31—*continued.*

and white: three other borders fall into neither group (1) A beautiful jewelled border round the miniature of the Resurrection of the Dead (*folio* 180 *verso* [*see* ILLUSTRATION]). (2) An unusual and exquisitely designed border round the miniature of S. Sebastian (*folio* 192 *verso*) painted in blue monochrome introducing grotesque figures on horseback heightened with gold. (3) A lozenge diaper of flowers round the miniature of S. Martin (*folio* 196).

The twenty-four beautifully finished miniatures, in addition to the subjects usual for the Gospel Sequences, the Hours of the Virgin, etc., include one of Death holding three arrows seated on an open tomb (*folio* 124), and six very fine miniatures at end of S. Bernard, S. Michael, SS. Peter and Paul, S. Sebastian, S. Christopher and S. Martin.

In the miniature of the Pieta (*folio* 20 *verso*) the portrait is introduced of the man for whom the manuscript was written. He is represented in armour, kneeling, AND FROM THE ARMS ON HIS COAT SEEMS TO HAVE BEEN A MEMBER OF THE LA SUZE FAMILY. His patron saint, S. Christopher, which gives us his Christian name, is seen standing behind him. An initial O on *folio* 180 *verso* (Resurrection of the Dead) also contains the same arms.

[*See* ILLUSTRATIONS.]

The Property of a Nobleman.

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32 HORAE B. V. M. CUM CALENDARIO AD USUM BITURICENSEM [BOURGES], MANUSCRIPT ON VELLUM, 111 *leaves (besides five leaves ruled, but not written on, and two inserted leaves, one with title and the other with a miniature of St. John)*, NINE EXTREMELY FINE FULL-PAGE MINIATURES, *thirteen small miniatures in the text and twenty-four in the Calendar, illuminated borders in the fore-margin of every page, larger initials in red and gold on grounds of blue and white, other initials in colours on gold grounds, paragraph endings in blue and white on gold grounds, Calendar in gold, red and blue, the miniatures to St. John's Gospel and to the Offices of Prime, Tierce, Vespers and Compline removed, taking away the text on verso and in some cases the conjoined leaf, the miniatures of St. Luke and of the Annunciation cut out and guarded in, the borders cut from four leaves, apart from these defects* IN FINE CONDITION, *16th Century vellum gilt, g. e.* (191 *mm. by* 129 *mm.*). *c.* 1500

⁂ THESE BEAUTIFUL MINIATURES ARE THE WORK OF AN ARTIST OF THE FIRST ORDER AND ARE REMARKABLE FOR BOLDNESS OF DESIGN AND DELICACY OF COLOURING. Most noteworthy perhaps is the illustration prefixed to the Psalms, which represents the unusual subject of the Anointing of David by Samuel; but the miniatures depicting the first three evangelists are almost equally original in design and masterly in execution. The remaining subjects are The Annunciation, Visitation, Adoration of the Magi, Presentation, and Job and his friends. The smaller miniatures, most of which occupy the spaces left for initials at the beginning of each section, shew the same characteristics and tend to confirm

LOT 32—*continued.*

the impression given by the full-page illustrations that the figure of the Virgin throughout is drawn from a single living model. The subjects illustrating the Calendar are the usual ones, the occupations of the months on the recto of each page, and the signs of the Zodiac on the verso; these measure about 63 mm. by 27 mm., and occupy a central position in the borders. The borders themselves contain naturalistic representations of fruit and flowers on a gold ground, in some cases occupying the whole border, in others disposed in geometric compartments interspersed with conventional foliage in blue and gold; into each border is introduced the figure of an ape, a cock, a dragon or other beast, bird or monster.

[*See* ILLUSTRATIONS.]

The Property of Miss J. M. Seymour,

of Knoyle, Wiltshire.

[Sold by Order of her Trustee.]

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33 Horae B. V. M. secundum usum Romanum, Manuscript on vellum, *clearly written in a very neat* gothic *hand, 15 lines to a page, 58 leaves,* eight full-page miniatures with borders, *eight pages with full borders and fine initials painted in colours on a gold ground, numerous smaller initials in blue and red, black morocco*
8vo (96 *mm. by* 67 *mm.*). French. xv cent.

34 HORAE B. V. M. AD USUM ROMANUM CUM CALENDARIO, MANUSCRIPT ON VELLUM, beautifully written in a roman hand, 15 *lines to page,* 243 *leaves,* twelve very fine full-page illuminations in gold and colours, these pages decorated with large and small miniatures and jewelled and floral renaissance ornament with figures of saints, cherubs, etc., *large initials in burnished gold on coloured grounds with delicate arabesques in gold and with renaissance marginal decoration, headings throughout in red, and small initials in gold on red, green and blue grounds, on the first page of the Mass of the Virgin* (*folio* 108) *two small miniatures and a half border, modern green velvet, in a red morocco pull-off case*
(130 *mm. by* 65 *mm.*). Italian. Early xvi cent.

⁂ In very fine condition throughout. An exquisitely written and decorated little Horae, executed for the wedding of Guglielmo di Bernardo Nasi (*b.* 1489) and Fiammetta di Alamanno Salviati (*b.* 1494), both of noble Florentine families, whose arms are found on opposite pages on the two leaves following the calendar.

The twelve full-page illuminations are very finely executed and are as follows: (1) and (2) At the beginning of the Hours of the Virgin. *Folio* 15 *verso.* A miniature

LOT 34—*continued.*

of the Annunciation within a border of renaissance work, jewelled ornaments and saints on a gold ground: in the lower margin the ARMS OF THE NASI FAMILY.—*Folio* 16 *recto.* Initial D in gold enclosing miniature of the Holy Family, similar border on a gold ground, lettering in gold uncials on a blue ground, in lower margin ARMS OF THE SALVIATI FAMILY.—(3) and (4) At the beginning of the Seven Penitential Psalms. *Folio* 112 *verso.* Miniature of David with the Head of Goliath. Border of cherubs, renaissance figures and ornaments and saints on a gold ground.—*Folio* 113 *recto.* Initial D containing miniature of David in burnished gold with jewelled ornaments, similar border, text in gold on blue and red ground.—(5) and (6) At the beginning of the Office for the Dead. *Folio* 166 *verso.* The Raising of Lazarus. Border of cherubs with floreate and renaissance ornament, saints, etc., on a gold ground, at top skull and crossbones.—*Folio* 167 *recto.* Initial D in burnished gold enclosing a miniature of Death with his scythe within a similar border, text in gold uncials on a blue and green ground.—(7) and (8) At the beginning of the Hours of the Cross. *Folio* 209 *verso* The Crucifixion, *Folio* 210 *recto* Initial D in gold containing a miniature of Christ carrying the Cross, text in white and gold on a blue ground, both with similar borders of cherubs and renaissance work on a gold ground.—(9) and (10) At the beginning of the Gradual Psalms. *Folio* 217 *verso.* A Miniature of the Virgin Mary ascending a flight of steps, at the top of which stands a mitred and sainted ecclesiastic, renaissance border, saints, etc., on gold and coloured grounds. *Folio* 218 *recto.* Initial A in burnished gold with half-length figure of the Virgin, similar border, text in gold on a green ground.—(11) and (12) At the beginning of the Hours of the Holy Spirit. *Folio* 230 *verso.* A miniature of Pentecost within a renaissance border on a gold or red ground. *Folio* 231 *recto.* An initial D in burnished gold, containing a miniature of the Holy Spirit descending on the Virgin Mary, a similar border on a ground of gold or green, text in gold on a green or red ground.

[*See* ILLUSTRATION FACING *p.* 33.]

35 HORAE BEATAE VIRGINIS MARIAE AD USUM ROMANUM CUM CALENDARIO. [GHENT-BRUGES SCHOOL] MANUSCRIPT ON VELLUM

VERY WELL WRITTEN ON THE FINEST VELLUM IN A CLEAR gothic *hand, 13 lines to the page, 231 leaves (+two blank leaves at end)*, THE FIRST TWELVE LEAVES OCCUPIED BY THE CALENDAR DECORATED WITH TWENTY-FOUR EXQUISITELY PAINTED MINIATURES OF SCENES OF COUNTRY LIFE EXTENDING THE LENGTH OF THE PAGE, TWO EXCEEDINGLY FINE LARGE MINIATURES PAINTED ROUND TWO PAGES (*folios* 16 *and* 143), A BORDER CONTAINING EIGHT VERY FINE SMALL MINIATURES OF THE APPEARANCES OF CHRIST AFTER THE CRUCIFIXION (*folio* 33), SIX OTHER SMALL MINIATURES, AND TWENTY-SEVEN SUPERB FULL-PAGE BORDERS, *green morocco gilt, with red morocco inlays, g. e. in an old red morocco pull-off case*

(178 *mm. by* 132 *mm.*). FLEMISH. *c.* 1500

** AN EXQUISITELY DECORATED MANUSCRIPT AND A PERFECT EXAMPLE OF FLEMISH ILLUMINATION OF THE PERIOD IN MAGNIFICENT CONDITION.

The twenty-four miniatures decorating the calendar (each about 105 mm. by 32 mm.) are charmingly executed scenes of country life and pursuits. There are two for each month, as follows, in one of which appears the appropriate sign of the Zodiac. *January:* (1) A man in pattens coming out of his house into the snow; a snow landscape background. (2) Wood-cutting in the snow. —*February:* (3) and (4) Vine-pruning, two miniatures. —*March:* (5) Gardening outside a castle. (6) Pruning.

LOT 35—*continued.*

April: (7) Driving sheep from the sheep-pen to pasture. (8) Milking.—*May:* (9) Horsemen riding, decked with may, in the distance a boat, decorated with boughs of may paddling down a stream with passengers under an awning (for a companion picture of this famous subject see a reproduction from the *Heures de Hennessy* in Durrien's *La Miniature Flamande,* 1921, Plate LXXXIX). (10) Cutting may.—*June:* (11) and (12) Sheep-shearing, two miniatures.—*July:* (13) and (14) Hay-making, two miniatures.—*August:* (15) and (16) Harvesting, two miniatures.—*September:* (17) Sowing. (18) Beating down acorns for pigs.—*October:* (19) Wine-making. (20) Killing a bullock in a court-yard.—*November:* (21) and (22) Threshing, two miniatures.—*December:* (23) Pig-killing, a snow-storm scene. (24) Pig-roasting.

In all these calendar miniatures an exceptionally high level of excellence is maintained, and most of them are painted with beautiful landscape backgrounds (Plate C).

The border miniature round the first page of the Gospel Sequences is a very finely executed night-scene, depicting the Agony in the Garden, the Betrayal (the soldiers falling backward to the ground) and the cutting off of the ear of Malchus (Plate A). The border miniature round the first page of the Seven Penitential Psalms depicts the fight between David and Goliath in a green hilly landscape, the camp of the Israelites in the valley below. The beautifully painted border with eight miniatures of Christ's appearances after the Crucifixion surrounds the first page of the Hours of the Holy Cross (Plate B). The six small miniatures depict scenes in the Passion of Christ (Plate D).

THE TWENTY-SEVEN EXQUISITELY FINISHED BORDERS ARE ALL OF THE VERY HIGHEST EXCELLENCE, especially the characteristic Flemish borders of flowers, strawberries, birds, butterflies and other insects painted with the most minute naturalism on a pale gold or grey ground (one on a green ground). THESE BORDERS BEAR A STRIKING RESEMBLANCE TO THE FLOWER BORDERS OF

Lot 35—*continued.*

THE FAMOUS GRIMANI BREVIARY AT VENICE, and also to the borders of a magnificent Flemish Book of Hours among the manuscripts in the Huth Bequest to the British Museum, Add. MS. 38126 (Cp. *Catalogue of the Huth Bequest, Plate* 14), which belongs to the remarkable group of MSS. of which the Grimani Breviary is the best-known representative.

Fifteen of the twenty-seven borders are of the flower type already mentioned, often introducing birds and butterflies. In the lower border of one (*folio* 109) is a drollery of a monkey encaging a snail. Of the other twelve, two are composed of jewelled ornaments decorated with pearls within compartments in an architectural frame; one has the motto FORS VOVS (which occurs again in several of the borders) outlined in gold dots and filled in with pearls on a green ground; one is a flower diaper in ogee compartments on a gold ground; three are decorated with acanthus leaf branches in dull gold and flowers on a coloured ground; two are of architectural design in brown and gold with the motto FORS VOVS and a decorative initial M, both single and interlaced (Plate E); one is separated by crossed rods with acanthus leaf foliage into triangular compartments of vari-coloured grounds with flower-sprays and decorative initial M repeated; one has similar decoration on grounds of grey, red and black in diagonal parallel compartments; and one is of architectural design in gold decorated with scrolls, flowers and the initial M.

The manuscript contains a remarkable series of initials of very fine foliate design generally painted in a light shade of pink, purple, or gold on a coloured ground, and each containing a single flower (Plate B). This unusual and beautiful treatment resembles very closely that of a similar set of initials found in the Grimani Breviary. Some of the larger initials are of similar foliate design, but without the flower, also painted on coloured grounds.

The contents of the manuscript are as follows: *folios* 1-12. Calendar; *ff.* 13-15, Salve sancta facies, etc.; *ff.* 16-

LOT 35—*continued.*

29, Gospel Sequences; *ff.* 30-32, Stabat mater; *ff.* 33-40, Hours of the Cross; *ff.* 41-47, Hours of the Holy Spirit; *ff.* 48-61, Mass of the B.V.M.; *ff.* 62-132, Hours of the Virgin; *ff.* 133-142, Hours of the Virgin for Advent; *ff.* 143-167, Seven Penitential Psalms, Litany, and Prayers; *ff.* 168-218, Office of the Dead; *ff.* 219-223, Obsecro te; *ff.* 224-226, O Intemerata; *ff.* 227-231, Athanasian Creed.

[*See* ILLUSTRATIONS.]

⁂ From the collection of P. A. Hanrott.

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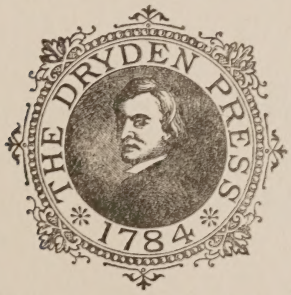

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